

IMAGE FILE

A Journal from the Curt Teich Postcard Archives, Lake County Discovery Museum



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The note on top of this photographic postcard says in French, *Les beautés du pays* (*The beauties of the country*) — no doubt intended ironically — as the image depicts two Bolivian servants or nannies, along with a Bolivian boy and a smartly swaddled baby, probably belonging to the French mine official who made and sent the card. Pulacayo, handwritten at the bottom of the card, is a town near the Huanchaca Tin Mine. Postcard courtesy of the author. 1904. See article beginning on page 3.

GENERAL INFORMATION

The Lake County Discovery Museum is a publicly owned institution devoted to collecting, preserving, and interpreting the history and geography of Lake County, Illinois from its earliest known inhabitants to the present. The **Curt Teich Postcard Archives** is a section of the Museum, devoted to the preservation and interpretation of the postcard format of visual information and to the care of the industrial archives of the Curt Teich Company of Chicago. The Teich industrial archives includes photographs and postcards of subjects related to North American twentieth century culture.



The Lake County Discovery Museum is a department of the Lake County Forest Preserves.

Location About 40 miles northwest of Chicago in the Lakewood Forest Preserve.
Route 176 and Fairfield Road
Wauconda, Illinois 60084 (847) 968-3400
(847) 968-3381 Curt Teich Postcard Archives
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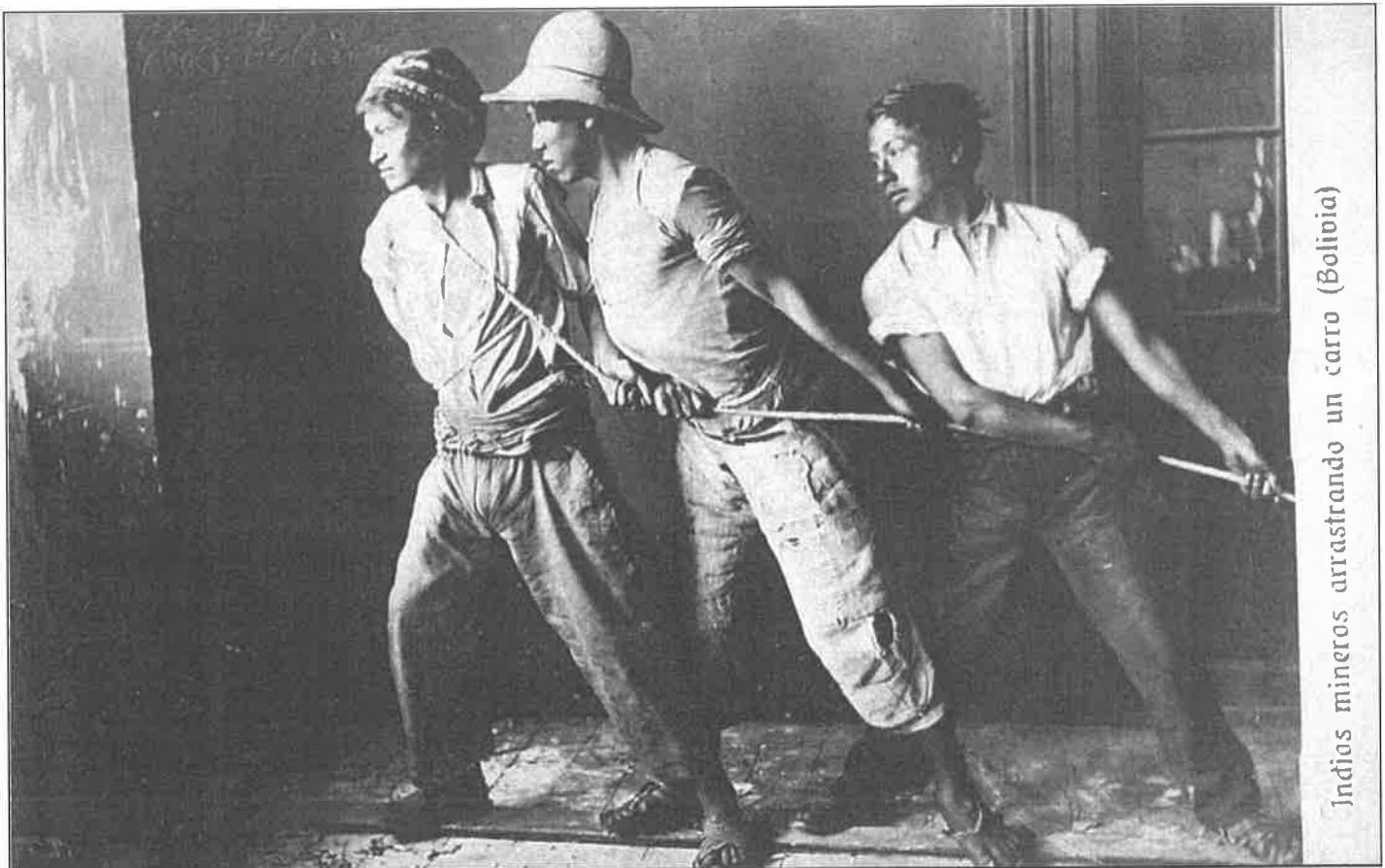
Archives Building

Curt Teich Archives and Lake County Archives Office hours 8:30 a.m. to 4:30 p.m. Monday - Friday.
Research hours 9:00 a.m. to noon and 1:00 p.m. to 4 p.m. Monday - Friday by appointment.

Museum

Exhibition Open Monday through Saturday 11:00 a.m. to 4:30 p.m. Sunday 1:00 p.m. to 4:30 p.m. Morning hours are reserved for school tours. The permanent exhibit of the Curt Teich Archives "Bringing the World Home" is on view during gallery hours.

Admission \$5.50 for adults, \$2.75 for students. Tuesdays are \$2.75 for adults and children are free. Admission is always free for Friends of the Lake County Discovery Museum.



Indios mineros arrastrando un carro (Bolivia) [Indian miners hauling a cart, Bolivia]. The scene was obviously made in the hall of a building, not in the bowels of a mine. The miners appear to be facing a window, but nonetheless, a remarkable example of social realism. The publisher and photographer was Luis D. Gismondi, an Italian-Peruvian immigrant from Lima who became one of the pre-eminent photographers and postcard publishers in Bolivia in the early 1900s. Postcard courtesy of the author.

JOIN US

The Curt Teich Postcard Archives needs your support to maintain quality preservation of its collections and to find new ways of making its resources available.

Your membership or donation in the Friends of the Lake County Discovery Museum will help provide professional staff to care for the Archives, will aid in the ongoing effort to preserve the artifacts through environmental monitoring, conservation procedures and materials, and will help support methods of bringing this unique material to the public through exhibits, publications, and research services. The Curt Teich Archives at the Lake County Discovery Museum is a valuable resource of historically significant photographs; images that tell the history of the twentieth century.

Enroll now as a member of the Friends of the Lake County Discovery Museum.

Annual Membership:

Individual	\$ 25.00
Family	\$ 40.00
Institution/Group	\$ 40.00
Family Plus	\$ 70.00
Sustaining	\$ 150.00
Patron	\$ 500.00
Benefactor	\$ 1000.00

Benefits of membership include free admission to the Museum, a subscription to **Image File**, 10% discount in the Museum store, a 10% discount on Teich Archives research services, and a 10% discount on book and postcard reproduction sales.



Tipos indigenas — Bolivia. (Indigenous Bolivians.) A common ethnographic view with an uncommon diptych and art deco design. The card was published by the Arnó brothers, prominent book dealers, stationers, and postcard distributors in La Paz and Cochabamba. The photographs are by Rodolfo Torrico Zamudio, one of Bolivia's most prolific photographers of the early twentieth century. His photographic excursions around the country inspired his nickname, El Turista. Postcard courtesy of the author.

FROM BOLIVIA WITH LOVE: Postcards from the Past

By Daniel Buck

Given the speed of travel in the early twentieth century, Bolivia was a long way from anywhere, even from its immediate neighbors. The journey from Buenos Aires to La Paz, for example, took several weeks by train and stagecoach. But however land-locked, the Andean nation's remoteness did not make it immune to the international crazes of the era. When the postcard mania swept the world between the *fin de siècle* and World War I, Bolivia was swept right along with it.

Consider the ordinary postcard: An inexpensive picture on stiff paper bought by a tourist who is killing time. The picture tells a story about the landscape, the people, or the customs of the country. But flip the postcard over. It is a double-edged icon. The message written on the back, scrawled in a taxi or crafted with care at a sidewalk café, yields clues about the folkways of the tourist. Antique postcards are all the more intriguing because the image and the message are both from the distant past.

The postcard was born in the 1860s. Austria, England, Switzerland, and the United States all claim paternity. By the 1890s, the postcard's popularity had blossomed globally. A Scottish newspaper in 1903 glumly predicted that within ten years "Europe will be buried beneath pic-

ture postcards." Across the Atlantic, New York City was doing its share of the shoveling. By 1912, the metropolis had 124 postcard wholesalers and retailers.

Like most innovations, postcards did not win immediate acceptance. Postal regulations that permitted the mailing of cards without envelopes — for a pittance, no less — horrified some. Richard Carline notes the objections in his informative history, *Pictures in the Post*. Many thought the postman, not to mention the maid, would be able to read their mail. An 1890 etiquette manual primly warned: "Don't conduct correspondence on postal cards. It is questionable whether a note on a postal card is entitled to the courtesy of a response." The postman wasn't keen on the cards either — more mail, more work.

Although society's literary watchdogs predicted the end of letter writing, the postcard marked the advent of pithy prose. For the traveler suffering from scribbler's block, one guidebook even went so far as to suggest a potpourri of fitting reflections — for example: "Arrived here safely. Charming scenery."

Postcards did not land in turn-of-the-century mailboxes out of the blue. They had a long pedigree. As historian Frank Staff puts it, the "postcard was not invented. It

evolved." Decorated playing cards bearing intricate designs drawn by leading artists first appeared in Italy in the fourteenth century. As printing advanced from woodblock to metal plates, cheap prints and broadsides (the latter peddled by obnoxious, horn-tooting street vendors) made their appearance. Calling cards, sometimes enlivened by landscapes or architectural views, came along in the seventeenth century. By the early eighteenth century, decorative stationery and envelopes emblazoned with cartoons or resort scenes made their way into the British mails. One enterprising printer introduced Saint Valentine's Day envelopes, the forerunner of today's greeting cards. Eighteenth and nineteenth-century tradesmen used advertising cards to promote their services. *Cartes de visite* — photos or illustrations affixed to small cards — were all the rage by the second half of the nineteenth century. People used them as calling cards or collected them, like today's baseball cards.

Technology and consumerism played a hand in the evolution of postcards. Advances in photography, including smaller cameras and rolled film, were accompanied by both improvements and economies in printing. In his forward to Hal Morgan and Andreas Brown's classic study, *Prairie Fires and Paper Moons: The American Photographic*

Postcard, 1900-1920, John Baskin points out that photographic cards, as opposed to the printed variety, had nineteenth-century predecessors, notably the daguerreotype and the stereograph. Daguerreotypes (one of a kind images) and stereographs (twin photos viewed through special glasses) each enjoyed a period of immense popularity during the nineteenth century.

Postcards were just the next logical step in the use of photographs, printing, and paper. When combined with cheap, uniform worldwide postage (a postcard cost a penny and was mailed for a penny, half the postage of a letter) and a public eager for something new and different, an international craze was born.

The golden age of picture postcards extended from the turn of the century to about 1920, when consumers' tastes changed again. Photo magazines, greeting cards, radio, and movies came along, giving people other ways to spend their money and stimulate their senses. Moreover, during World War I tourism dwindled and access to German print shops and lithographing equipment was cut off. At its peak, however, the craze was nothing short of a phenomenon. Consider the volume: In one year, the Japanese tossed 500 million cards into the mail. The British clogged their post in 1903 with more than 600 million. But that was a drop in the mailbox compared with Germany's boggling billion a year. Frank Staff says the "illustrated postcard craze [was] like the influenza" in the speed with which it spread from country to country. Although no postal figures are available for Bolivia, postmarks on surviving cards indicate that by the early 1900s the Andean nation of 1.633 million people had also caught postcard fever.

Riffle a box of vintage Bolivian postcards and you are likely turn up every imaginable scene from every locality, taken by

the country's leading photographers as well as a few notable foreigners. Postcards are an unparalleled source of images of, for example, market ladies bantering in Oruro, *Machetero* dancers strutting in Trinidad, upper-class *Paceños* strolling a Sunday afternoon away, ore carts arriving at Quechisla, Gran Chaco *indígenas* eyeing the camera, llama caravans padding across the *altiplano*, tourists sojourning at Tiwanaku, Italaque *sikuri*-and-drum players marching in Copacabana, elegant *cholitas* posing in La Paz, mule-drawn stage coaches trundling through mountain passes, and miners cresting Choroque.

The views on most Bolivian cards of the period show urban topography (buildings, streets, and plazas), Lake Titicaca, Tiwanaku, mines and miners, landscapes (mountains and valleys), fiestas (folkloric music and dance ensembles), and *indígenas* (mainly *cholas* and *cholos*) — in other words, pretty scenes and exotic people. Unless they were part of a street or plaza picture, upper or middle class Bolivians were not commonly depicted. The photographers undoubtedly knew their market. Postcards were definitely a form of entertainment, both for the sender and the recipient.

Among the leading Bolivian postcard entrepreneurs of the early 1900s were Luis D. Gismondi, José N. Piérola, Luis J. de Notta, the Arnó brothers, Biggemann & Co., the Palza brothers, González & Medina, Emilio Amarós, Guillermo



Cholita de La Paz (Bolivia). *Cholas* are Indian woman acculturated to the city. La Paz *cholas* developed a characteristic costume, seen here — high button goatskin shoes, ample velvet skirt worn over several other skirts and slips, embroidered and ruffled blouse, and narrow-brimmed hat. The hat was made of finely plaited jipijapa palm leaf. (Commonly called Panama hats, they were actually made in Ecuador, Peru, and Bolivia.) The photograph is by Max T. Vargas, a successful Peruvian photographer with studios in Arequipa, Peru, and in La Paz. His monogram, MTV, is in the lower right corner. Postcard courtesy of the author.

Schnorr, Victor Crespo, and Rodolfo Torrico Zamudio.

The postcard dealers were often stationery or photographic-supply vendors. Some only published the cards, buying images from photographers. Others, like Piérola and Gismondi, who had studios in La Paz, combined their photographic skills with postcard publishing. You can spot a Piérola with your fingers — his signature is embossed on the corner. Piérola specialized in real-photo cards or photographic cards, so-called because they were made of actual photographs rather than offset-printed copies, thanks to new cameras and developing machines introduced in 1902 by the Eastman Kodak Company. Real-photo cards had another advantage in that the photographer could produce them him or herself, without having to resort to overseas printing companies.

Cochabamba native Rodolfo Torrico Zamudio, nicknamed *el Turista*, roamed Bolivia's far corners, from the Andean highlands to the *oriente* lowlands, a walking stick in one hand and a camera in the other. His images were issued by the Arnó brothers, stationers and prolific



Bolivia, Tupiza, casa de comercio. (Small business in Tupiza, Bolivia.) Merchandise to and from Argentina passed through Tupiza, in southern Bolivia, which was a small outpost of early 1900s globalization. The business depicted on this real photo postcard, Isidoro A. Kohn, was probably an import/export house. Postcard courtesy of the author.



Recuerdo de Bolivia (Souvenir of Bolivia). En la cúspide del cerro Chorolque (5630 metros sobre el nivel del mar), [On the peak of Chorolque, 5630 meters above sea level]. The rock in the center reads: Cúspide Chorolque a 5630 Mts. Grupo Amigos 1903. (Chorolque peak, 5630 meters, a group of friends, 1903.) Dozens of mines penetrate the slopes of Chorolque, in the Sud Chichas province of southern Bolivia. Judging by their dress, this is a group of mine administrators and miners on a holiday excursion. Note the beer bottles. Photographed and published by Manning x Cruz. Postcard courtesy of the author.

card publishers in La Paz and Cochabamba. (More than six hundred of Torrico's photographs are featured in a 1925 album, *Bolivia Pintoresca*.)

Biggemann & Co. published views of Tiwanaku and Potosí taken by Arturo Posnansky, an Austrian immigrant, photographer, and self-styled archaeologist. But crediting the photographer was the exception. Not only were most views anonymous, the same scenes showed up on different stationer's cards. For example, an assembly of *sikuri*-playing dancers in Copacabana decked out in stiff jaguar-skin ponchos appears on a black-and-white real-photo card (issued by the Vargas brothers, Arequipa, Perú), a black-and-white lithograph (Gismondi, La Paz), and a garish chromolith (González & Medina, La Paz).

Among the foreign photographers, several stand out. Annie Peck was an American mountain climber, shutterbug, travel writer, lecturer, and outspoken feminist who made an unsuccessful attempt on Mt. Illampu in 1903-1904. Her photography was more triumphant. Peck converted her shots of La Paz, Lake Titicaca, Sorata, and Mt. Illampu into a rainbow-hued set of eight postcards. To help finance her expeditions, she sold the cards, which were published by the American News Corporation in New York but printed in Germany on state-of-the-art presses, during her lecture tours. Peck's cards were Poly-Chromes, a trademarked collotype or gelatine process that made a much clearer impression than off-set lithography, the competing process of the era, which left a haze of tiny dots on the image.

Around 1920, the Hispanic Society of America, based in New York, began turning out an array of real-photo cards of Bolivia, part of a larger series that covered the entire continent. The Bolivian images are outdoor snapshots of La Paz

street scenes, Andean market women, and fishermen poling their *balsas* (canoe-like boats made of totora reed) on Lake Titicaca. One card displays the contents of an altiplano schoolhouse, some thirty boys, their desks, a globe, and a stern-faced teacher, assembled in the piercing schoolyard sunlight. Although the Hispanic Society's photographers are uncredited, its photos came from the Publishers Photographic Service, a New York agency for freelancers such as Ewing Galloway, whose Bolivian work also appeared in *The National Geographic Magazine*.

Arequipeño Max T. Vargas is as well known for having trained Martín Chambi, Peru's most celebrated cameraman, as for his own work. In the early 1900s, he maintained a studio on the Plaza Murillo in La Paz. His imposing portraits of *cholas*, marked with his stylized MTV logo, are collectors items today.

Guillermo Manning and Arturo Cruz, whose cards show the "Manning x Cruz" imprint, headquartered in Tupiza in southern Bolivia. Manning was the son of a Confederate veteran who fled to Peru from the United States after the Civil War. Manning migrated up to Bolivia, landing first in Uyuni and later in Tupiza, where he operated an import-export business and served as the Argentine consul. He and Cruz, whose origins are obscure, got hooked on photography, while taking snapshots of the operations of Aramayo, Francke y Compañía and the Compañía San Juan de Oro. The latter was a chain of five stock companies financed in Buenos Aires and London to run gold dredges on the San Juan River in southern Bolivia. Manning was a stockholder in the enterprise, which went bankrupt around 1910, amidst rumors that its original test bores had been salted with gold to entice investors.

Manning and Cruz, however, struck paydirt with their postcards, which survive to

this day not only as evocative images of mining life in southern Bolivia, but also as depictions of localities prominent in the final days of Butch Cassidy and the Sundance Kid, two of the Wild West's most wanted outlaws, who had fled to South America in 1901.

Butch and Sundance drifted up to central Bolivian mine camps in 1906 after a ranching stint in Argentine Patagonia. In August 1908, they went south to Tupiza. On November 4, 1908, they robbed a payroll belonging to Aramayo, the most powerful company in the region. A few days later they died, apparent suicides, after being cornered and wounded by a handful of Bolivian soldiers in San Vicente. Before and after the holdup, they had lodged with a British engineer working for the San Juan company at his lodgings at Verdugo and Tomahuaico. Manning and Cruz caught both of these Butch-and-Sundance-slept-here spots on postcards.

Other mining enterprises also used souvenir pictures to publicize their business. For instance, the Chilean-owned Compañía Huanchaca de Bolivia, which operated silver mines at Huanchaca and Pulacayo, near Uyuni in central Bolivia, issued a series of black-and-white lithographic cards. What benefit the company expected is unclear. The cards show desiccated hills, bleak mining camps, austere grass-spiked pampas, and armed, glowering foremen. Maybe the images were designed to discourage kibitzers.

Missionary orders were not above passing out illustrated testimonies (one postcard is worth a thousand sermons) to their good works overseas. The French-based Redemptorist Fathers, who ran missions in La Paz and Tupiza, issued a book of sixteen sepia-tinged photogravure cards, *Chez les Indiens de Bolivie*, portraying themselves and the pagans they had come to save.



Postcard depicting a mine worker, perhaps a muleteer or wagonmaster, at the Compañía Huanchaca de Bolivia, which operated one of the country's largest tin mines in the early 1900s. Mules, rather than horses, predominated in the Andes because they were harder and more sure-footed. Postcard courtesy of the author.

Sometimes a card's message tells a better story than the image. Foreign tourists were known to write sardonic or scolding comments about the images on their cards, whereas the locals usually ignored the picture, treating the card as simply a postal vehicle.

H.C. Robinson, who was on a mining mission to Bolivia, sent a card depicting dancers near Tiwanaku to his wife, Lizzie, in Portland, Maine, in early 1905:

Dear Lizzie, This is the place where most of the antiquities are dug up in Bolivia. There appears to be an indian feast here now and I don't know but the indians are as much curiosities as the uncovered curios. This picture well represents the animated scene at their fairs. Lovingly H.

A week hence, on a card showing a fair on the slopes of La Paz her loving husband brought Lizzie up to date on his work, while scolding local customs:

I have some excellent specimens of tin and silver ore, also some small specimens of silver work and a piece of the old wooden machine used by the Spaniards in the Mint at Potosi. This machinery was run by mule power. I suppose we are to witness another feast like this picture soon. These fiestas are demoralizing to the indians and ought to be discouraged by the priests, but on the contrary they encourage them. With best of Washington's Birthday greetings from Your Husband.

Two months later, Mr. Robinson was still in Bolivia. On a card depicting the outskirts of La Paz, his thoughts were exclusively of home and family:

Dearest Lizzie, Love and all good wishes from the Southern Hemisphere. May the winter here be an expression of longing for you and home. H.C.R.

Another dated La Paz, February 7, 1906, shows the Hotel Central de A. Guibert. Mr. Robinson informed his son Carl:

This is the annex of the Hotel Guibert on the street fronting the Plaza. The window marked (X) is the room occupied by H.C. Knapp and J.W. Kelley. They had a fine opportunity to hear the band concerts. There is the usual group of llamas out front of the hotel.

The main building of the Guibert, also known as the Gran Hotel, was up Calle Comercio, off the Plaza Murillo. The Guibert was the favorite caravansary for tourists, business people, and diplomats, perhaps because it was the only even remotely comfortable hotel in the city. (Another visitor of the period, scribbled on a card depicting the main wing of the Guibert that "it looks better here than on the ground.")

By the end of the year, Mr. Robinson was wrapping up his affairs. A card to Lizzie of a lone campesina leading seven llamas down a river bed carried a little joke:

In just a month I will be ready to start for home, but not on the back of a llama.

Some notes are inscrutable. It's hard to discern what H.L. was trying to tell the Rev. H.K. Carrol in New York City when he wrote on the bottom of a *cholita* portrait from Talma, near Tupiza:

She is modest, [but?] the blouse is too modern. Otherwise she is a fine type. Possibly speaks Spanish.

By contrast, locals tended to use postcards to deliver a message unrelated to the card's image. Here is the plaintive note Corina sent in May 1905 to Lola Branson in Buenos Aires:

Querida Lolita. Hace mucho tiempo que nada sé de ti, porque no me escribes, dale a Sofia un abrazo de mi parte y que siento tanto su enfermedad, saludos a todos en casa y un abrazo para ti de Corina.

[Dear Lolita: I haven't heard from you in a long time - why don't you write? Give Sofia a hug for me, and tell her I'm very sorry about her illness. Say hello to everyone. Hugs, Corina.]

A view of weekend strollers along Avenida Arce, then a suburban boulevard but now in the thick of La Paz, was an unlikely card for a foreboding inscription to Mrs. H. Lester Tobey in Melrose, Massachusetts:

I leave for the interior on Friday, so do not be alarmed if you do not hear from me for some time. La Paz is beautiful. John.

Mrs. Tobey probably sat by the mailbox until John's next card arrived.



Postcard of Hôtel Central de A. Guibert in La Paz. Located on the main square, (today the Plaza Murillo), the Guibert was the city's best hotel and was frequented by foreigners and diplomats. The note reads, "La Paz, Bolivia, Feb. 7th, 1906. Dear Carl, This is the annex of the Hotel Guibert on the street fronting the Plaza. The window marked (X) is the room occupied by H.C. Knapp and J.W. Kelly. They had a fine opportunity to hear the band concert. There is the usual group of llamas in front of the Hotel. Your father, H.C.R." Robinson, who wrote home to his son and wife frequently, was in Bolivia on a railroad construction project. Postcard courtesy of the author.



View of a young woman in Talma, a village near Tupiza in southern Bolivia, near the Argentine border. The message, dated February 16, 1908, reads "She is modest, the blouse is too modern. Otherwise she is a fine type. Possibly speaks Spanish. J.L." The card's publishers, Manning & Cruz, were two Tupiza entrepreneurs, Guillermo Manning and Arturo Cruz. Postcard courtesy of the author.

Who knows what incited E. Taylor to pen on the back of a Tupiza card a bi-lingual insult to an utterly charming town:

'Distance lends enchantment to the view.' *Se puede muy bien aplicar á esta vista, pues una ranchería mas fea es difícil imaginarse.*

[Distance lends enchantment to the view.] That would apply quite well to this view - an uglier village would be difficult to imagine.]

Even as we pay homage to the image masters of the past, Bolivia is enjoying a postcard renaissance. The visions of a new generation of photographers — Guido Arce Mantilla, Sergio A. Ballivián, Eric Bauer, Carmelo Corzón, Peter McFarren, Victor Hugo Ordóñez, Juan Carlos Rocha, Jorge Ruiz, Oscar Ruiz, Victor Siladi, Carlos Terrazas Orellana, and Omar Trujillo — can be seen on the brightly colored postcards sold in

How to find it in the Teich Archives...

The Teich Archives does not have any postcards of Bolivia. It does have the following countries in South America:

Argentina
Brazil
Chile
Columbia
Ecuador
Peru
Suriname
Uruguay
Venezuela

the kiosks at La Paz post office and by the street vendors along *El Prado*. For the tourists of today and the collectors of tomorrow, this is the best greeting of all. □

c 1998, 2001

[Originally published in *South American Explorer*, no. 50, Winter 1997.]

Daniel Buck is a contributing editor of *South American Explorer* (a quarterly journal devoted to South American adventure, travel, history, and culture), and a contributor to *Americas* (the bi-monthly magazine of the Organization of American States). He maintains a website on early photography in Bolivia <<http://ourworld.compuserve.com/homepages/dbuck/>> and collects early 1900s postcards from South America. He was a Peace Corps Volunteer in Peru in the 1960s. □

Thank you to all our Contributors

The Friends of the Lake County Discovery Museum thank all members for their support of the Curt Teich Postcard Archives. The Teich Archives is the largest public collection of postcards and related materials in the United States. Member's contributions aid in the ongoing effort to preserve the postcards and to provide the proper storage for new items that are accepted into the collection. We would like to especially thank the following:

New Members

Kathryn Ayers
Amy T. Dickinson
Iverne Enestvedt
Kimberly A. Gardiner
Diane Gilkerson
Diane Howard
Edward Koven
H.W. Lende, Jr.
Helen-Chantal Pike
William Smith

Family Plus

Frank A. Jocius

Sustaining

John Winder

Patron

Venturi Scott, Brown and Associates

The Century Club Memorial Acquisition Fund, established by postcard dealer and author Susan Brown Nicholson, will grow into an endowment from which the Teich Archives can extract funds to make purchases of postcards and related materials for the collections. Donations to the fund begin at \$100.

In Loving Memory of Daisy Schaeffer
From her friends in the Morlatton
Postcard Club, Inc.

We would also like to thank the following people for their recent donations to the library:

Letterheads: One Hundred Years of Great Design 1850-1950 by Leslie Cabarga
From Katherine Hamilton-Smith

A Postcard Memoir by Lawrence Sutin
From Bob Stein

Samuel L Schmucker: The Discovery of His Lost Art by Jack Davis and Dorothy Ryan, two copies
From Susan and Jack Davis

Guide to Artists' Signatures & Monograms on Postcards by Nouhad A. Saleh
From Nouhad A. Saleh □

Curator to Speak in Michigan

Past Perfect: The Jewish Experience in Early 20th Century Postcards is an exhibition on display now through October 31, 2001 at the Janice Charach Epstein Gallery in West Bloomfield, Michigan. The traveling exhibition, on loan from the Library of the Jewish Theological Seminary, showcases more than two hundred postcards from the turn of the century including Jewish New Year's cards, synagogues around the world, costumes of the Jewish people in their respective communities, and ethnic customs.

Katherine Hamilton-Smith, Curator of the Teich Archives, will speak at the Gallery on Thursday, October 4 at 7:30 p.m. Her talk, part of the Gallery's Coffee, Culture, and Conversation series, will explore the social and historical significance of early twentieth century postcards. For reservations and directions, call 248-432-5448, or visit their Web site at www.jccdet.org. □

2001 Directory Now Available

The Curt Teich Postcard Archives is proud to announce the publication of the 2001 *Directory of Postcard Holdings in Public Museums, Archives, and Libraries*. This year's *Directory*, the third edition, lists eighty-seven public institutions in the United States and Canada that hold postcard collections available for public research. For the first time this year, the *Directory* includes several purely virtual collections, available on the internet and sponsored by public institutions. To order the 2001 *Directory*, please send \$20 plus \$4.50 postage and handling to:

2001 Directory of Postcard Holdings
Lake County Discovery Museum
27277 Forest Preserve Drive
Wauconda, IL 60084

Checks, money orders, and institutional purchase orders are accepted. Credit card orders can also be taken; please call (847) 968-3381 or email teicharchives@co.lake.il.us for more information. □

CATALOGING NOTES

PETER, ALICE, AND THE TAX MAN

By Christine A. Pyle

"Notes from the Research Desk" and "Cataloging Notes" appear in alternate issues of **Image File**. The two features focus on the use of and access to materials in the Teich Archives.

It's hard to believe an entire year has passed since the opening of the Lake County Discovery Museum's new permanent postcard exhibition, *Bringing the World Home*. After devoting much time and energy to developing the exhibits and selecting thousands of postcards to display for public enjoyment, the staff of the Teich Archives has now returned to "normal."

Back to the Basics

Over the last six months, Jerie Tallman, Teich Archives Cataloger, has been working on cataloging new donations to make them available for research use. New donations bring new cataloging questions, and the staff has met several times to discuss our current Subject Description Headings, and add new categories as necessary. The following categories have recently been added:

ADVERTISING/Investment opportunities
ADVERTISING/Mail order, phone order
ADVERTISING, MODELS/Cultural icons
ADVERTISING, MODELS/Native Americans

ADVERTISING, RESTAURANTS AND BARS/Coffee shops
ADVERTISING, RESTAURANTS AND BARS/Sports bars

ARCHITECTURE/Quonset huts

CARTOONS/Taxes

MISCELLANEOUS/Tickets, passes

MUSIC/Phonographs, record players

SHIPS AND BOATS/Interiors

SUPERNATURAL/Devils, demons

SUPERNATURAL/Fortune telling

WRITING/Alice in Wonderland

WRITING/Charles Dickens

WRITING/Peter Pan

Categories are not added lightly to the Subject Headings list. For example, the minor category of cultural icons was added under ADVERTISING, MODELS. A discussion ensued to determine exactly what types of images will be added to this category. The Archives definition of this category is "an existing icon such as the Statue of Liberty or the Rock of Gibraltar used in the company's advertising campaign" as opposed to an icon created specifically for a company's marketing use such as Ronald McDonald. He would be listed under ADVERTISING, MODELS/Characters.

During these staff discussions, we also look at separating categories that have



This view of the White Rabbit, printed by C.W. Faulkner & Co., Ltd., London, is one in a series of Alice in Wonderland postcards included in the John High Collection. New donations often require additions to the Teich Archives Subject Heading list, and this image can be found under WRITINGS/Alice in Wonderland. Curt Teich Archives/John High Collection.

grown too large to be easily accessible. One such category is under CHURCHES, PLACES OF WORSHIP. Early on in the cataloging process, there were very few temples and mosques, but this category has grown to nearly three hundred images, making it difficult to search quickly. Temples and mosques will now



This real photo postcard, by The Rotograph Co., New York, shows a scene from Peter Pan starring Maude Adams and Ernest Lawford. The John High Collection includes about 50 postcards relating to J.M. Barrie's play, Peter Pan. Curt Teich Archives/John High Collection. Ca., 1913.

each be a minor subject. This project involves pulling all three hundred cards from the files, separating them by type, updating the computer database, and then refiling them - a task that was accomplished by summer intern, Destiny Bergeron.

Digitizing Update

The North Suburban Library System's (NSLS) *Illinois History and Heritage* project, of which the Lake County Discovery Museum's Teich Archives is a participant, has been redesigned and is now called *Digital Past*. The new user-friendly design makes it easier to search the 5,500 postcard images from the Teich Archives. *Digital Past* can be found through the Archives' Web page at www.co.lake.il.us/forest/ctpa.htm or through NSLS's North Star Net, a 24-hour community information network at www.digitalpast.org.

Filling in the Blanks

Donald Brown, President of The Institute of American Deltiology (IAD) in Myers-town, Pennsylvania is donating much-needed Teich postcards, mainly from the Commercialchrome series, to the Teich Archives. These cards, known as 'C' cards, range in date from about 1905 to 1926.

IAD is a private foundation and research center for the study, display and use of picture postcards as documents of American history and culture. IAD was given a large collection of marketing stock from a Teich salesman's family, and as Brown processes the donation, he sends cards to the Teich Archives if he has three or more copies of the same card. To date, nearly sixty Teich postcards have been added to the files, either filling in blank files or adding a finished postcard where only a black and white printer's proof existed.

Another donor is assisting the Teich Archives in a similar way. He is searching for the earliest postcards printed by the Teich Company, ca. 1900 - 1910, and then donating them to the Archives. Quite a few of the earliest Teich cards are missing from the files or available only in an

album. In some cases, the company used the same number for two different views, and the Archives may only have one of the two views.

It takes many people in addition to the staff to keep the Archives running smoothly and efficiently. The contributions of members, donors, volunteers, and interns are important in the day-to-day operation of the Teich Archives to help the staff with projects which might not otherwise be possible. □

Project Refile

Tens, hundreds, even thousands of postcards are pulled from the files in the Teich Archives during the year to fulfill research projects for people around the world. With the help of volunteers and interns, the cards have been refilled in a timely manner until recently. Over the past year and a half, several very large projects have caused the amount of cards needing to be refilled to reach the critical state.

Many hundreds of postcards were pulled for possible use in the exhibition, *Bringing the World Home*, which opened at the Lake County Discovery Museum in June 2000. About the same time, a research project was started to create a postcard archive of every hotel that ever operated in the United States. Thousands of hotel cards were pulled from the files, which now need to be put back.

Why is refiling a card so important? The boxes of postcards contain a file for each production number produced by the Teich Company. One production number file may have twenty-five printed postcards, another file may have five black and white printers proofs while still another file may have only one printed postcard. If the file having only one printed postcard is empty, it means that card is not available for another researcher. The Teich Archives also includes the V.O. Hammon Company postcard collection as well as cards printed by other companies, and these collections typically contain only one copy of each postcard. It is equally important that each



Debra Gust, Staff Researcher at the Teich Archives, works on refiling postcards. About 13,500 postcards, pulled out for various research projects, need to be put back in the files.

card be filed back into the correct slot. A misfiled card is similar to a misfiled book in a library - it is there on a shelf somewhere, but no one can find it.

At the beginning of the summer, Project Refile was launched to organize and refile the backlog of postcards. Two summer interns have been working with Staff Researcher, Debra Gust, to sort the postcards - first by the series of the production number, and then further into numerical order within the series. This has taken weeks to accomplish, and the interns, Kory Kreiseder and Destiny Bergeron, have tackled the task with enthusiasm.

Destiny and Kory have organized twelve boxes of postcards to refile, which translates to almost 13,500 cards to be put away. Additionally, they have already refiled nearly 2,000 cards. These summer internships are almost at an end. Destiny will return to working on a degree in education at Lake Forest College, and Kory will finish her degree in history from DePaul University at the end of November.

Kory will be continuing with the refile project since she has been hired as the Archives' Graduate Intern for 2001/2002. The Graduate Intern is a yearlong paid position, and Kory's other responsibilities will include working on exhibitions as well as collections and refile work. Melissa Fearn, who has a degree in history from Southern Illinois University, will also be a Graduate Intern at the Archives until December 2001. Melissa will be mainly responsible for organizing exhibitions in the Museum's local artist gallery as well as helping with refile.

It is our goal to be caught up with refile by December. This means that not only will Debra, Kory, and Melissa be putting away postcards, but every volunteer and staff person will have to be involved. The staff has made a concerted effort to ease the refile workload by putting away cards when a project is complete, rather than adding to the refile backlog. Everyone is willingly participating in Project Refile because it helps with the efficiency of the Archives - and Debra has promised us all treats. □

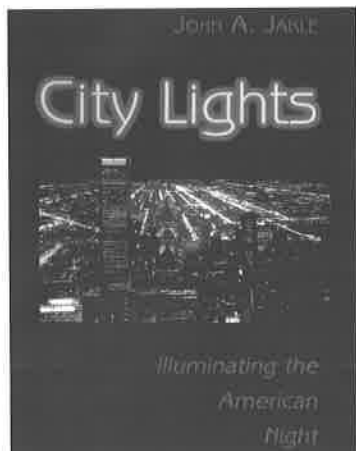


This comic card, signed by postcard artist, Ray Walters, is one of the many postcards for which new categories have been added to the Teich Archives Subject Heading list. This card is actually searchable under two categories. It can be found under CARTOONS/Taxes or under SUPERNATURAL/Devils, demons. Curt Teich Archives 8AH2138, 1938.

INDICIA

Images from the Curt Teich Archives are included as illustrations in many and varied publications. *Indicia* is an annotated "booklist" of recent publications and exhibitions in which Teich Archives images appear.

- Jakle, John A. *City Lights: Illuminating the American Night*. Baltimore: The Johns Hopkins University Press, 2001. ISBN 0-8018-6593-X. 292 pages, illustrated.



Today's cities shine brightly at night, illuminated by millions of street lamps, neon signs, and incandescent and fluorescent bulbs burning in the windows of office blocks, apartment buildings and homes. In contrast, before the end of the nineteenth century cities were dominated by shadows and darkness, their oil lamps most ineffectual against the night. The introduction of modern lighting technologies in the 1870s - at first natural gas and later electricity - transformed urban life in America and around the world.

In this book John Jakle, professor of geography at the University of Illinois, examines the technological and entrepreneurial innovations that made urban illumination possible. He also explores the various ways in which artificial lighting was used to enhance such public spaces as streets, festivals, world's fairs, amusement parks, landmarks, and business districts. Postcards are used throughout the book, including a Teich Archives night view of Utica, New York.

- *Memo and Date Book 2001-2002 for the Anti-Defamation League*, New York, NY.

The Anti-Defamation League was founded in 1913 "to stop the defamation of the Jewish people and to secure justice and fair treatment to all citizens alike." Now one of the nation's premier civil rights / human relations agencies, the ADL fights anti-Semitism and all forms of bigotry, defends democratic ideals and protects civil rights for all.

The cover of ADL's 2001-2002 *Memo and Date Book* is decorated with a collage of images from theatre mar-quees. The design stems from the book's theme of celebrating the power of the performing arts to transcend religious, cultural, and ethnic differences. Among the performing artists noted in the 2001-2002 *Memo and Date Book* are: Jewish-American comedian Billy Crystal, African-American singer Harry Belafonte, Taiwanese-born film director Ang Lee, Irish-American actor James Cagney, Italian-born actress Isabella Rossellini, Puerto Rican-American bandleader/composer Tito Puente, and Indian-born conductor Zubin Mehta.

ADL's *Memo and Date Book* highlights religious, cultural, and ethnic observances of Jews, Christians, Muslims, Buddhists, Baha'i, Shinto, and many other people of our nation and world. Included in the cover collage is a Teich Archives large letter postcard of Hollywood, California.

- Hansford, Michele Newton. *Carthage, Missouri*. Chicago: Arcadia, 2001. ISBN 0-7385-0765-2. 128 pages, illustrated.

Carthage was founded in 1842 as the county seat of Jasper in southwest Missouri. The town prospered for two decades until military advances during the Civil War destroyed the entire town and dispersed its population. The citizens of Carthage quickly rebuilt the city and it eventually reclaimed its prominence as an agricultural and trade center at the edge of the northern prairies and the Ozark foothills. This volume, compiled by the Powers Museum, offers a pictorial glimpse into the rebuilding and growth of Carthage during its most influential years.



Boots Court, in Carthage, Missouri, was one of the numerous motor courts located along Route 66, Arthur Boots built the motel in the late 1930s, and Clark Gable was said to have stayed in room number six. Curt Teich Archives BCK874. 1958.

Carthage, Missouri is a volume in Arcadia Press' *Images of America* series. Arcadia, founded in 1993, is now the leading American publisher of local history books. All the volumes in the *Images of America* series depend heavily on picture postcards, and *Carthage, Missouri* is no exception. Of the many postcards used in the book, five are courtesy of the Teich Archives.

- Brochure for the James A. Michener Center for Writers, University of Texas at Austin.

The James A. Michener Center for Writers is an interdisciplinary graduate program of the University of Texas at Austin, offering a three-year MFA degree in writing. A defining feature of the program is its multigenre emphasis, through which students work in at least two areas — chosen from fiction, screenwriting, poetry and playwriting — exploring new voices and forms while developing a body of work in an area of concentration.

A Teich large letter postcard of Austin, Texas inspired the cover of the Michener Center brochure. A 1932 postcard of the bathing pool at Barton Springs in Austin is used along with other vintage images inside the brochure.

- *Carthage, Missouri: City Full of Historic Treasures*, promotional brochure from the Carthage, Missouri Chamber of Commerce, 2001.

A Teich Archives large letter postcard of Route 66 in Missouri is featured in this general promotional piece encouraging tourism in the Missouri town of Carthage. □

See you at my Tupperware Party!

... just a
reminder of
the day *Sunday*
the date *Oct 22, 1967*
the time *2:30 p.m.*



and the place *2540 N. Winton Ave -*

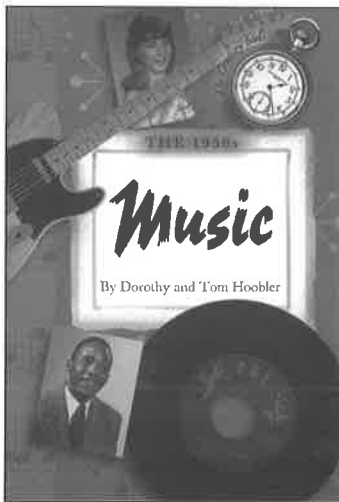
Bring a friend - Rita is the demonstrator hostess *Lola Bernhard*
TUPPERWARE

... sold only on the home party plan

THP 944-A Printed in U.S.A.

Tupperware is just one of the many merchants now available for shopping on-line through www.shopformuseums.com. Shop at your convenience and support the Lake County Discovery Museum at the same time. Postcard courtesy of Katherine Hamilton-Smith.

- ☐ Hoobler, Dorothy and Tom, *The 1950s: Music*. Brookfield, CT: The Millbrook Press, 2001. ISBN 0-7613-1605-1. 159 pages.



Music is the sixth volume in the *Century Kids* series. *Music* follows the Aldrich, Dixon, and Vivanti families into the second half of the twentieth century. Many events of the 1950s still affect our lives today. Television sets appeared in the majority of American homes for the first time. Black students led sit-ins to integrate stores and restaurants in the South, and began the modern civil rights movement. And teenagers began to play and dance to their own music - rock and roll.

All of these events weave in and out of *Music*, as a group of teens form their own rock and roll band.

Battling their parent's displeasure turns out to be the least of the many problems they encounter, among them, shady business dealings and racism.

As in earlier *Century Kids* volumes, the events and artifacts of the decade provide a backdrop for the narrative. In addition to the story, the authors provide a historical afterward, explaining some aspects of their research into the decade, as well as a timeline of what was going on in the 1950s world in which the story unfolds. *Music* is geared toward children in grades 3 through 5.

One Teich Archives postcard of Oak Park, Illinois helps to illustrate the story.

- ☐ Kratt, Mary and Mary Manning Boyer. *Remembering Charlotte: Postcards from a New South City, 1905-1950*. Chapel Hill, NC: University of North Carolina Press, 2000. ISBN 0-8078-2562-x. 163 pages, illustrated.

From early hand-colored cards printed in Germany to photographic views both in color and black and white, Mary Boyer's extensive collection of postcards yields a unique glimpse of Charlotte, North Carolina, during the time of extraordinary growth that underpins today's dynamic city.

The postcards - many of them rare and valuable - portray people, hotels, parks, city and street views, residences, schools, sports venues, government buildings, churches, and more. The extensive captions go well

beyond simply describing the scene on each postcard, offering little known details of Charlotte's diverse social history and lore. The resulting pictorial history forms a charming visual record of a Charlotte that has largely vanished. ☐

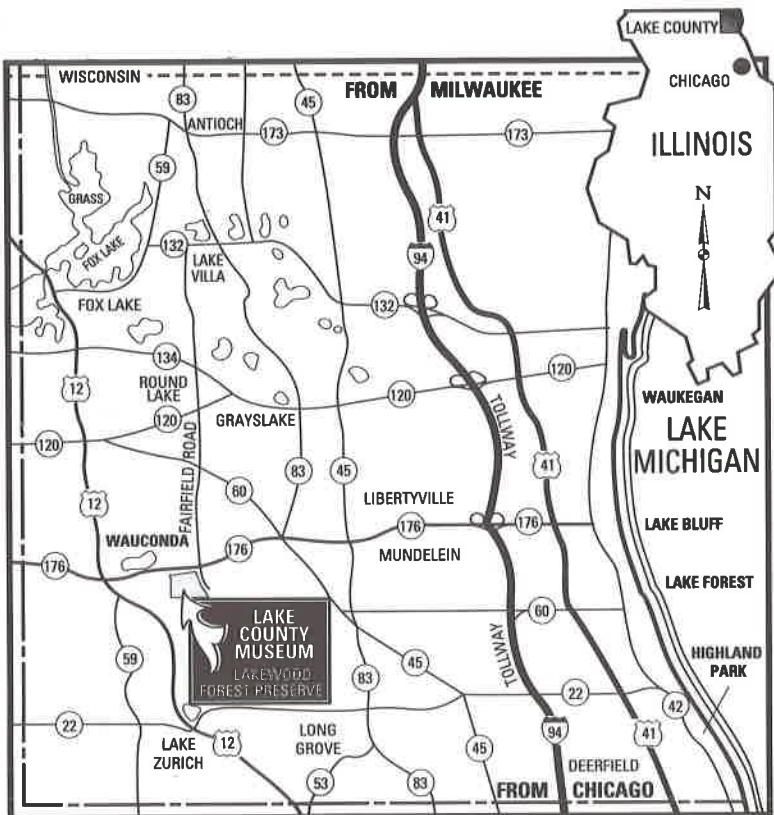
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Please visit www.shopformuseums.com or call the Lake County Discovery Museum at 847-968-3400 for more information. ☐



The Museum is located about 40 miles northwest of Chicago in the Lakewood Forest Preserve, Route 176 and Fairfield Road, Wauconda, IL 60084 847-968-3381.

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